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of which is, that unison-singing is the only method by which congregational worship can be thoroughly carried out. They also hold that an unison treatment offers unusual facilities to the use of a free organ-part—which latter fact gives the composer a wider scope for the display of his inventive faculties. Thirdly, there is the chant-form, sometimes in unison, and sometimes in four-part harmony. As with everything else, there is a good deal to be said in favour of this system by its promoters; and no doubt they use their strongest argument when they lay claim to the fact of its being the simplest of all forms. Of these three, the most musicianly in our opinion is undoubtedly the unison treatment as (in theory, if not in practice) it is the most complete. Organ playing is at this time making rapid strides throughout the country. The man who used to be famous for his rendering of the Kyrie from Mozart's *Twelfth Mass*, or Handel's *Pastoral Symphony*, stands no chance of recognition now, as a performer, unless he is capable of decently working his way through a sonata of Mendelssohn, or a fugue of Bach; consequently there is no fear of overtaxing the capabilities of a country organist of the present day by anything that could be put in the accompaniment of a service for parish choirs. This fact, in itself, offers a wide scope to the composer; and when we add that the voice-part gains additional effect from numbers, without any special reference to the individual capability of those numbers, we think we have adduced sufficient arguments to prove that it is the most intrinsically valuable in practice as well as theory. Undoubtedly there are other disadvantages in the four-part arrangements, for in addition to the difficulty of singing in parts, they entirely preclude the possibility of any aid being rendered by the congregation. The *dictum*, that no member of a congregation, other than a musician, should join in harmonized singing, has as much force now as it ever had. And speaking with regard to congregational worship in ordinary parish churches, four-part music is as decidedly repellant as unison is the reverse. Under those circumstances it appears curious that so large a majority of the thirty composers, whose names are here given, should have chosen the four-part setting in preference to the unison; but when we remember that singers prefer to sing in parts, without caring one jot what the effect may be, even with the addition of the inevitable congregational adornments—men growling the air an octave below the proper pitch, and women improvising a “second,” some notes above the melody—the extra demand for part music caused by this mistaken notion naturally produces an extra supply.

Against the liberality displayed in the selection of composers to carry out this important work, not a word can be said; it includes the name of almost every English composer now living, who has made any mark in the music of the Church, in addition to some few who have yet to do so. Cathedral, Collegiate, Parish and district Church organists, musical amateurs, clerical and lay—together with one or two whose achievements have been rather in connection with secular than with sacred music—it seems difficult to imagine how the list could have been extended with any advantage; to our mind it is quite exhaustive.

As we now propose to sit in judgment on these compositions, it would be well to give some preliminary notion of the means by which we propose testing them. We have already expressed an opinion on the necessity of their being moderately easy, and decidedly taking in character; that is, melodious without being weak, and rich in harmony without being needlessly chromatic; we consider also, that as they are the productions of people living in the 19th century, they should be modern in notation and feeling. That, as living painters do not consider it necessary to copy the angularity of Van Eyck, or poets the obsolete phraseology of Chaucer, so musical men should reject the absurd notion that in writing for the Church, the peculiarities of Tye, Byrd, Tallis and Gib-

bons, should be carefully reproduced. Surely the Chinese blunders in the way of an inartistic reproduction of old works by our ablest architects, ought to act as a warning against this unfortunately too general mistake. We must consider that in the endeavour to be simple and easy, the composer should never forget he is an artist, and as such is bound to throw as much feeling into his work as he is able, without injuring the clearness and simplicity of the whole. Nothing, perhaps, in the entire range of Psalms and Hymns of praise can equal the *Te Deum laudamus* in loftiness of thought, or variety of expression. Therefore, as a mere vehicle for musical exposition, it is most valuable; but, if considered as an offering from the being to the Creator, the vastness of the work is increased materially. This view of the question can hardly be overestimated, and we commend the thought to the thousand-and-one tyros who worry the lives out of musical men of standing, by sending small compositions which they sometimes modestly hint “might do for a Sanctus.” Great heavens! do they suppose that the Eternal Song, sung by “Angels and Archangels, and all the company of heaven,” can be adequately represented by the arrangement of trash, when the inspired genius of Beethoven failed to encompass it. That such thoughts as these should sink deeply into the hearts of church-musicians is absolutely necessary before anything can be produced deserving the name of sacred music. Whether these considerations have had any influence in the production of these *Te Deums* we must now ascertain.

(To be continued.)

Chant de L'Espérance. Melodie pour Piano. Par J. Schiffmacher.

A PLACID melody, sung with the thumb of the right hand, and afterwards given to the fourth finger, with a triplet accompaniment. The treatment of this composition is marked with extreme elegance in every phrase. The lingering upon the Dominant, before the return to the subject, has an excellent effect; and the *coda*, with a reminiscence of the opening theme, is thoroughly in character with the sentiment of the piece.

Phillis. Allegro for the Pianoforte.

A Frolic. Scherzo for the Pianoforte.

Both composed by J. Baptiste Calkin.

THESE pieces, although light in character, are distinguished by a musicianlike treatment, which removes them from the “Morceau de Salon” style, so unfortunately prevalent in the present day. “Phillis” opens with a melodious subject in G major, harmonized with much skill. This theme, often repeated throughout the composition, is freed from monotony by the variety of harmony with which it is associated; and many of the transient modulations are as pleasing as they are ingenious. The piece must be carefully and intelligently studied by a pianist; but it will amply repay the trouble bestowed upon it. The second on our list, “A Frolic,” is a light and playful *Scherzo*, by no means easy to play with the delicacy of touch which the subject demands; the extended *arpeggios* in the left hand requiring more watchfulness than is usually demanded in pianoforte music merely written for sale. The passages are extremely refined; and where the grace of the composer can be reflected by the performer, the piece cannot fail to please.

O Mother dear, Good Night. Serenade. Composed by B. Tours.

A GOOD contralto singer would make this song highly effective; the pathetic words, translated by Dr. H. W. Dulcken, from the German of L. Uhland, being intensified by the thoughtful music of Mr. Tours. We might have desired a little less of the numerous chromatic progressions in the accompaniment to so simple a theme; but on the whole it is carefully harmonized. We perceive that the *Serenade* has been sung by Madame Patey-Whytock; and feel certain that the composer could have no more able exponent of his music.